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KINGSTONIAN

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⁂ The Kingstonian system is adapted for Landscape, Portrait, Animal, Flower, Fruit, Marine, and Fresco Painting; likewise for making Architectural Drawings and Scene Painting. Some idea may be formed of the facility with which drawings may be executed in this style, when it is known that Mr. K. has completed an original landscape a yard wide in an hour, and portraits from the life of the same size, within the same space of time, at his Lectures in England and France.

The improved method of applying the tints, and indeed the whole art is set forth in so plain and comprehensive a manner, as to be attainable even by those who possess but an imperfect knowledge of the art, or who may even be entirely ignorant of it. Some useful observations to facilitate the practice of beginners are also introduced.

The Kingstonian system is classed as the *third system*, oil and water being the first and second.

THE KINGSTONIAN SYSTEM OF PAINTING IN DRY COLOURS AFTER THE ANCIENT GRECIAN METHOD;

A DESCRIPTIVE ACCOUNT IS ALSO GIVEN OF THE MATERIALS, AND WHERE THEY MAY BE PURCHASED:

BY WILLIAM KINGSTON.

WEYMOUTH:
PRINTED AND SOLD FOR THE AUTHOR,
BY B. BENSON; AND SIMPKIN AND MARSHALL, LONDON.

1835.

274.

BIBLIOTHECA·BODLEIANA·

ENTERED AT STATIONERS' HALL.

THE ARTS,

THE SOURCE OF CIVILIZATION.

FULL many ages dark has passed since Greece resplendent shone, and savage man despising art, sunk level with creation's brute; gaunt Gods were fashioned from his own weak brain, and forth Idolatry came, robed in holy garb; her lips spoke God and love; yet 'neath an artful brow the eye looked sinister. Her fit companion, Superstition, shrouding reason's light; vain phantasies possessed the mind, and all the world in stupefaction lay. In latter times, Wisdom again appeared from this long hoary night, tremulous, wan, and weak, in visage worn and sad, yet through its awful gloom, her eye in gladness beamed, as she in prospect ken'd her future reign. So the loosed prisoner out his loathsome den, and light from long worn chains, first eyes the fields of flowers. The long lost Muses, Wisdom's friends, forth from this grim obscurity, with timorous step, and pale—danced gladsome to this blush of day; Urania sang:—

At times, in art they've revel'd since this birth;
Hark! for still in strains divine they sing,
Stay thy predacious hand, and list Oh, Earth!
God deigns the brighter world from Art to spring.

INTRODUCTION.

GOODNESS is the proper aim of all our endeavours, and *Truth* of our researches; it is upon this principle, that pictorial representations give delight; and the more so in proportion to the inspiration they receive from the poetical power manifested in their execution, for nature ever designs us pleasure with truth.

Virtue and *Wisdom* should therefore always sit by a painter's side, directing his imagination in the proper aim of art; the whole world is his lexicon, and pleasing and instructive truths written in Nature's selected Hieroglyphics the proper aim of painting.

Man in a rude state cultivates the inferior passions and propensities, by which his mind takes a predacious and brutal tendancy, his very amusements are centred in blood; but as society advances, the moral and intellectual powers assume the ascendancy, and the wild sports of the savage yield to the gentle pleasures, which Nature in goodness has given us, in the practice of the arts of life. They are, therefore, independent of their great utility, destined to fill up and amuse the unemployed hours of those in easy circumstances; we should therefore by all means give by education, the taste for, and afford the means of spending time in agreeable and innocent amusements, which embellish life; least the exhibition of the passions usurp their wonted place, and disgrace it. It is of great importance therefore, to render them as alluring in acquirement and as easy in practice as possible: those who make interesting discoveries, do well therewith to tempt the world. The employment of those powers destined to produce form and colour, are not among the least of those amusements which claim not repentance for time mispent. NATURE is an artist, and painted the great picture, the WORLD! from which we make sketches; how beautifully she has tinted the whole earth! I wish I knew more of the works of God : indeed colours are emblematical of the triune Divinity ; possessing unity in trinity and trinity in unity.

Sir Isaac Newton has clearly demonstrated, that colours are inherent in light, that there are three colours only, red, yellow, and blue, from which all other hues do proceed in millions of gradations, as life from God. Colours are inherent in and proceed from light, and yet they are separate existences, they are uncreate and incomprehensible, yet there are not three incomprehensibles ; but one incomprehensible ; LIGHT ; so yellow is light, blue is light, and red is light, and yet there are not three lights ; but one light ; neither is greater or less than the other, in glory equal and co-eternal.

It is curious to observe, that any two of these mixed together, produce a harmonious union, until the seven colours of the rainbow are manifested ; mix the three together, and intense black is produced, emblematical of the grave in which they lay buried, a figure of Hell : perhaps this, the first demonstration of the triune divinity that has ever been produced, may awaken some attention.

All philosophers have considered caloric to be one of the material elements in common with water, earth, and air; caloric has no more of substance than light has; it is the active principle of God in common with light and life, they LIVE; and whatsoever they touch hath life also, they are the *soul* of the universe. The material elements, water, earth, and air, proceed from these, of which the earth is compounded; the world is made of nothing and yet it has substance.

They are each invisible, we can see fire only by the combustion of the grosser element in which it lies latent; life, through the flesh, in which it is active; light, through the medium of the air, which it renders lucid; light is universal, and yet when our earth is turned from the sun, the whole universe looks in darkness; what shall we say—that though it is infinite, it requires substance to act upon to show itself, in the same manner as life requires flesh, to be made manifest; and fire material in order to vivify: colour is in light—activity in fire—sensibility in life. Thus God made man in his own image, that is, filled him with his own essences, light, life, and caloric.

God is life—yet death is every where visible, because life cannot be manifested but through the medium of the flesh, and the flesh is not eternal in its nature.

He is caloric—yet coldness is sensibly felt, that is the presence of a sufficient quantity of caloric is not then quickened; it is still latent, but not brought into activity by the sun, which receives this power from God in common with the whole universe, of supporting and connecting every part into a whole.

He is light—yet darkness is visible, because light lies latent in the form of colour, and cannot manifest itself but through the sun acting upon the medium of the air.

The perplexities which have ever puzzled mankind in the seeming contradictions in all the attributes of God, are thus explained; and if I am correct will open a research of no ordinary interest, when I can resume the subject.

I may observe, that man, the epitome of the world, has three duties to perform.

The duty of preservation which includes propagation.

The duty of goodness, the moral and religious sense.

The duty of instruction, that reason may ever aid all the senses to the fulfilment of their proper end.

Man also possesses the vegetative life, by which he grows.

The animal life, by which he moves and feels.

The spiritual life, by which he thinks and reasons.

Yet in both these cases the three form but one—for instance, the three last form man; the three first his duty.

I am persuaded that colour answers some greater purpose in the economy of nature, than that of merely beautifying it; there is not a single instance known in the whole world of adornment independent of utility; but both are ever united in all her works. Colour has never engaged the attention of mankind, save in its pristine tints, as exhibited in the prism, by Sir Isaac Newton. I think that colour moderates the effect of caloric in vegetation; (different hues being known to receive different degrees of heat into itself,) and keeps the tender petals warm during the chilly period of the night, that they perish not; and by day receiving the light and heat modified to their various natures, by their colours.

I have no doubt that colour is the modifier of light, as well as heat, (for they are distinct powers) white colour receives the light into itself, while the pristine tints receive more or less in degree, agreeable to their peculiar hue; and black rejects it; whereas in respect to caloric, it is the very reverse, black receiving it and white rejecting it. The opacity and lucid transparency of colours have an active part in these operations, as also their shining glossiness; nature never works for vanity. Green, the general hue of vegetation, is a medium colour in the sense we now advance; white garments are the coldest, black the warmest.

Colour may sustain the principles of light, (because colour I have proved to be light,) exactly as substances sustain caloric, and organic matter life; and that the sun acts upon this latent light in the mask of colour, and upon the latent fire exactly alike, and this quickens the spirit of life, also previously sustained therein, in proportion agreeing with the various perfection of the organization. The human eye is formed to transmit to the brain, colour as well as form and size: does not nature delight in giving its creatures pleasure? The heavens are full of the hues of God, yea, he has enrobed the whole earth with its beauty.

Owing also to the peculiar tints of flowers, their delicious scents may also be attributed, as colour is known to possess the power of sustaining smell, and while upon the living vegetable may possess the power of extracting that wonderful quality from the air: scents of all kinds are but the composition of peculiar gas.

I cannot perfectly understand the whole economy of colour; but I may succeed in calling the attention of man to one of the greatest beauties of creation—it is the hand of

God upon vegetation, holding light and warmth there, to act in union with life, of which triune power the whole universe is pregnant.

White animals are known to possess a more delicate and sensitive organization than dark coloured ones; the white chicken perishes whilst the brown coloured ones sustain the cold and live; the velvet covering seen upon almost all vegetation, answers the same purpose as the hair and wool upon animals; and the various colours assist this downy warmth, and are the medium of light also.

It has lately been said, that colour is not entirely owing to the action of light, as coloured vegetation has been found at the bottom of the sea; I maintain that there is plenty of light at the bottom of the sea—organic life cannot be supported without light, much less possess colour.

The goddess of colour is very modest and often blushes to look upon the unrobed sun; yet will not consent to live entirely without his attentions. No kind of organic life can be created, or live without the presence of light, life, and caloric.

Were the world to change to perfect whiteness we should perish with cold, and lose ourselves in blindness—if black, we should be encompassed with heat, and dwell in a most gloomy and unpleasant abode; does not colour then demand our attention and admiration?

To search for the perfection every where visible in nature, gratifies an innate feeling of the human mind, and affords pleasure; it cannot be otherwise than delightful to see all the natural productions and phenomena of the world, and scrutinize the developement of feelings and passions of the human mind—to feel them with a lively sensibility, and to be continually filled with an intellectual pleasure and profound veneration. He therefore, who knows the greater number of natural beauties, possesses a greater source of happiness, because he has the power of judging between the greater number of objects which are ever presented to his view, and while the rude man passes along this painted scene, the World, with little more sensibility than a wondering vegetable; the knowing mind is enjoying ever active and enchanting sensations. Had man indeed been born with ready formed ideas instead of the powers only by which they may be manifested, education had been useless; but since he has to acquire wisdom, the nearer he can approach perfection other things being the same, the more susceptible he is of happiness; press forward therefore, in the understanding of the arts of life, and thereby expand the latent powers of the mind, looking UPWARDS — that reason may ever take the place of instinct—that the animal inclinations may be subdued, being mercifully chained within the bounds which reason has declared its sphere. Some imagine that art is manifested instinctively; man sings and speaks instinctively; but reflection is necessary to the understanding of the laws of music and of grammar: painting has its laws also which mere instinct cannot reach; instinct and reason united do therefore produce perfection, but neither separately.

Others have endeavoured to make painting a mechanical process, that it should be performed by rule; but nature has decreed that all art in giving amusement, should instruct and refine the mind. Mechanics have positive laws throughout; art has laws on which it is based, for there is nothing in nature which has not; but these laws being known, the mind is at liberty to produce any variety of effect whatsoever,—to work poetically; for though grammar is the law of speech, the tongue may speak at liberty under these laws; mechanical laws forbid the imagination its exercise, and its root is in mathematics.

I now proceed to speak of the laws of colouring, as far as the prescribed nature of this work will admit. A picture being painted in one colour—black—on a white ground, presents an effect of black and white, and all the gradations between these two extremes, and is the same as nature would have appeared, had colours remained latent in light. The pristine colours, red, yellow, and blue, both the opake and transparent series, being admitted into the world, make not nature deeper in effect, than when in black and white only, but beautifies it: so the picture, when receiving the tints upon the effect, before produced, is not deepened, or made melancholy, but simply beautified: indeed if yellow and red be much introduced, a liveliness is added; if blue is much introduced, depth and sublimity is added; this is the reason of green being the general colour of vegetation, giving at once a sufficient degree of beauty between depth and glare; true beauty of colouring is therefore to choose as nature has done, between the two extremes of too much blue on one side, and yellow and red on the other. Add the colour of the light by which the picture is affected, for light is seldom white, and the picture is complete.

It is singular that no writer on the art of colouring has ever observed this delightful law upon which all beauty in nature and colouring is founded. Works on art and design are numerous, but those on colouring are wanting. We may note that much yellow and red being introduced, the term "Warmth" is given to a picture; much blue, the term "Cold."

It has never been observed there are two sets of primitive colours, one opaque, the other transparent, visible throughout nature: art must therefore select not only colour, but transparency and opacity, it is evident in colours themselves, we have those in daily use which are both *solid* and *lucid.* This at once decides the long disputed question, whether all the tints observable in nature could be produced from the primitive colours. In my work on Art mentioned below, I think to have demonstrated, that Sir Isaac Newton is mistaken in his theory of colours, and that they are detached from light, and exist in bodies.

Let me advise those who may attempt this art, to be content to proceed by degrees; a single cottage, castle, tree, bush, or any other such object, is sufficient for one lesson; by degrees, a greater portion of a picture, and finally, a whole view; and thus by feeling your strength, the most difficult effects will become easy. This advice is the more necessary, because the greater number of persons who have come under my observation have taken the contrary method, and set out where they should finish; giving reason to suspect, that vanity is their chief aim, and not the harmless pleasure arising from the practice of art; dissappointment and disgust quickly follow, and the pursuit is forsaken for puerile and trifling amusements which do not improve the mind, and the exclamation "for this art, I have no talent," concludes the attempt. At the commencement, black only should be used, making a picture of one colour, in imitation of a print, as the effect will be much more easily seen and accomplished, and when this has become easy in practice, colours may be admitted.

"No man has been able to restore the cromatic, or colouring, or to renew it, to that point of perfection in which it was possessed by Zeuxis, the cotemporary of Alexander the Great."—*Du Fresnoy*.

"I believe the Greeks painted with three colours only, and from these produced all their tints."—*Monsieur de Piles*.

Such is the simplicity of this method, that Mr. K. executed original pictures without oil, water, or brushes, one yard wide in an hour, at his lectures in London; and several of these where painted upside-down.

The encomiums which the press have bestowed upon it have been constant and numerous,* and the range it has taken in polite society, very extensive—it not being possible for this art to become common, by reason that it is not mechanical—and yet by its ease, coming within the compass of every capacity; affording a refined amusement, at once easy, expeditious, free from all smell, and durable.

Mr. K. commenced his lectures in Dublin, April, 1832:

Dublin, ...	**3 Months.**
Clifton and Bristol	**3 Ditto.**
Cheltenham, ...	**2 Ditto.**
Paris, ...	**8 Ditto.**
Brighton, ...	**8 Ditto.**
London, ...	**4 Ditto.**
Weymouth, (Private)	**6 Ditto.**

At each of the above places, a lecture was delivered three times every week, when Mr. K. was honoured with the presence of many thousands of the principal Nobility and Gentry of both countries.

Mr. K. pledges himself that all those artists who have professed to teach this system in this, and other countries, calling themselves the inventors, or having found it written in an old book, &c., have all been taught by him, at his lectures, since his commencement in Dublin, and consequently they could only understand it in its then infancy.

At the above period the Greeks painted on white marble and various preparations of plaster, the colours were saturated with a solution which entered into the ground, and gave effect to the colours. A very general opinion prevails amongst the learned, that the ancients painted solely in water colours, not conceiving the possibility (oil, as a vehicle, not being then known) of working on the above materials in any other way, or reflecting that these grounds were indispensible to their peculiar practice: but in making experiments, Mr. K. has discovered their true way of working upon grounds of that nature; modern inventions having enabled him to produce an artificial marble ground, on any substance, canvass, wood, metal, or paper, which the ancients with the materials then in use could not effect. Mr. K.'s intention is to show that the ancient art united in itself the various perfections of modern methods, combining the strength of oil with the transparency of water colour drawings, with a softness peculiar to itself, and an almost incredible facility of execution.

More than twenty years since, Mr. K. was impressed with an idea, that there might be a possibility of painting by a means more pleasant, and much less tedious, than that in general practice. The various objections made against paintings in water colours was felt; and the disagreeable effects attending in oil, as a vehicle, he had fully experienced. To enumerate all the various experiments made to improve the arts during so great a length of time, would be beyond his aim! the imagination will form an idea that many hundreds of paintings have been spoiled: but success has at length attended his labours, and this beautiful and easy method of painting will eventually form a new era in the arts. It is indeed to be wondered at, that so many succeeding ages should have overlooked so simple and effective a method of execution.

Music is more generally practised in cultivated life than painting, although it only yield gratification to the sense of hearing, which is undoubtedly secondary to the sense of sight. This preference arises from the great difficulties inherent in the methods at present in use, since a lively exercise of our faculties gives pleasure, but a heavy laborious exercise gives pain; for this reason the most skilful painters have always endeavoured to hide the toil of their work, and make it appear the impression of their mind conferred to the canvass with the greatest ease and pleasure; but experienced artists know that many years are often spent in the acquisition of a method of painting, which might have been learned in a few days, had they been put in the right way at first; and has been to them a serious hindrance in the study of the other parts of the art.

At present a few drawings are executed by young persons at school, (half by the masters perhaps,) these are exhibited as specimens of their abilities; but painting, as a pleasure, is but rarely practised afterwards; for this reason, no doubt, that its difficulties are so great, and the colours ground in oil so highly offensive and unwholesome, that it yields them more pain than pleasure: but these objections being now altogether removed, the effect will be good in society; hours indifferently spent may be devoted to works useful or ornamental; and when it is contemplated that it may be applied to numerous and extensive purposes of manufacture, and aid commerce, and paintings become themselves an article of commerce, which from England they have never yet effected to be, the reflective mind cannot but say that a new truth has been discovered, (and every truth merits attention and preservation in proportion to its importance,) and ought to live.

The principal advantages are the following:—

That it gives satisfaction to the mind.

That it is easier and quicker than any other method known.

That it may be practised by natural or artificial light.

That the materials are easily obtained, and are less expensive than for any other kind of painting.

That it is comparatively cleanly, free from all smell, and perfectly healthy.

That it is free from all mechanical aid.

That freedom of execution, softness, delicacy, and strength, are in its very nature, and cannot without violence be departed from.

That the picture requires no glass before it, and is free from the greasy surface of an oil painting.

That the colours are perfectly durable, more so than colours used in oil, and the picture will bear cleaning much better.

That the artist can desist from painting at any time, and for any length of time, during its progress and resume it at pleasure.

That the artist never waits the drying of the colours.

That any part can be taken out, or any alteration made during the progress of the work, without any difficulty whatsoever.

That the artist can with equal convenience paint in a standing or sitting posture.

That the art can be communicated to any person that can draw, in a few minutes: and to those who cannot, in a very few lessons, so as they may be able to execute pictures of familiar scenery in a very pleasing style; it having so great a tendency to finish in itself, that work, though indifferently executed, will afford pleasure.

That it is confined to no subject, being equally good in portraits, landscapes, animals, or flowers.

That it is confined to no size, being equal in neatness and finish with miniature works, and in strength with the grandest performances.

That paintings and prints of every description may be copied into this style.

That it will render painting what it is intended by nature it should be—one of the delights of civilized society.

That it is perfectly original throughout the whole process, giving evidence in its effects that it is altogether different from all paintings executed in modern times.

* Most of the London and Provincial papers, and other Literary works, have repeatedly given favourable notices of this art.

* Saunders's New's Letter, April 14, 1832.—Dublin Evening Packet, May 22.—The Comet—Saunders's Daily Advertiser, June 5.—Bristol Papers of that period.—* Cheltenham Journal, Dec. 3, 1832.

It is a great consolation to the mind of an inquisitive person, in this age of deception, to find that he is not deceived by false pretenders to "*new inventions*," and "*great discoveries*," and other surprising things which sometimes are noticed in the columns of newspapers with special praise, but no censure. So often are we disappointed, that when we meet with truth instead of *charlatanerie* we hail it as a wanderer over the deserts of Arabia would hail the *oasis* in which he may repose after the fatigues of his journey. When we first read Mr. Kingston's advertisements, we considered them as an attempt, like many others that we daily witness, to extract a little of the ready from the gullible faculties of the good people of Cheltenham. We indeed considered it impossible that a large picture, painted neither by any oil or water colour process hitherto known, and yet having the finest effect of an oil painting, with all the mellowness of age, could be executed in even less time than an artist would usually require to lay on his ground. When, therefore, we witnessed the effects of Mr. Kingston's invention at his *Introductory Lectures,* we could scarcely believe that it was not magical. Skies, sea, groves, forests, rivers, cataracts, buildings, animals, and all the beauties of creation, seemed to start from the canvass at the mere touch of the lecturer, and realized what ourselves and many others present suspected to be but the dream of an enthusiastic artist. Wonderful to relate!—Mr. Kingston, in the presence of a large company, drew, painted, and varnished a landscape of great variety, (about 20 inches by 15 in size) in the short space of two hours—a work which would have required many days, if executed in the ordinary way!—We have however one serious complaint to make against Mr. Kingston; and that is, for the injustice he has done to himself in communicating his invention for so trifling a remuneration. Had any artist of mercenary disposition and sordid views, made a discovery so valuable, he would have secured to himself a splendid reward, not only of fame, but fortune; but Mr. Kingston, possessing those manners which have ever characterized true genius, has neglected the golden harvest, and appears only to look forward to the more flattering enjoyments of national gratitude.

Cheltenham Chronicle. — Parisian Press.— Brighton Papers continually during his Lectures. —* The Review, May 11, 1834.

Mr. Kingston's Exhibition in Old Bond Street, is one of the most singular and interesting novelties of the day. (See continuation.)

Literary Gazette.—The Times.—* Morning Advertiser, April 17, 1834.

NEW SYSTEM OF PAINTING.

" The third system of painting discovered, as known to the ancient Greeks, by Mr. Kingston." This is the heading of a bill, inviting the public to an exhibition now open at the Western Exchange, Old Bond Street, where Mr. Kingston professes, as the bills express it, " to perform pictures nearly one yard wide in an hour; a landscape every Monday and Wednesday, and a portrait from life every Saturday; each day at three o'clock." During which he delivers a short lecture, explaining the principles of his art, while he is demonstrating the practice by actual performance. The room contains nearly one hundred pieces, including subjects of every description.

This is one of the few exhibitions, the advertisements of which seem to promise so much bordering on the impossible, that the visitor will leave in the full conviction that the artist has, so far from indulging in vague boasting, in fact, been restrained within the bounds of simple facts modestly set down. Astounding as the assertion appears, that a picture of the promised size can be completed within so short a space of time, the incredible fact is realized in a masterly style of art, and unaided by any mechanical process more than is necessary for the painter of the present day.

We might give more particulars of the practical parts, for the lecturer is unreservedly communicative, and the visiter has his own vision for confirmation; but we have said enough to assure the public that Mr. Kingston is the very reverse of a pretender to what he professes —in fact, we believe the discovery will one day afford an entire new era in painting, and that the retired manners of the inventor is likely to be the greatest retarding cause. It will require much to be done to grapple with old established methods in the hands of so many celebrated men, and plant the practice of a new invention; but the method of Mr. K. has so much to recommend it that we have not the slightest fears of its prosperous progress towards improvement onward to perfection.

FREE SOCIETY OF THE FINE ARTS.

Paris, May 11th, 1833.

Sir,—Impressed as I still remain with the facility and talent I witnessed in the taking of a landscape after your new method, I beg leave to remind you of a promise you made to me, to be present when you should take a portrait from life. I therefore beg you would inform me the day and hour that will be convenient for me to wait upon you. This I shall do, accompanied by a party from the office of the Society, to which, in a general assembly, I shall then be enabled to render a more detailed account of your new discovery.

I have the honour to remain, Sir,
Your Obedient Servant,
ALEX. PERON,
President of the Free Society of Fine Arts.

DESCRIPTION

OF THE

MATERIALS.

EVERY student should remember that a good beginning is an earnest of success; but to all who study the Kingstonian system of painting it is especially requisite. To begin well therefore, it is absolutely necessary to obtain a good ground; this is the first thing to be attended to, and I should recommend every one who may not prepare his own, to procure boards prepared by me, which are for sale at the following places:—

MR. BENSON'S LIBRARY, WEYMOUTH;
MR. KINGSTON, WELLINGTON STREET, LEICESTER.

No alteration should be made in the surface of these boards, as they are perfectly ready for use, and none are genuine unless they bear the following inscription and my own signature:—

"PREPARED GROUNDS

For painting in dry powders, applicable also for Oil, Water, Chalk, and Crayon Painting—

PREPARED AND SOLD FOR THE INVENTOR,

WILLIAM KINGSTON."

These grounds are prepared on four-sheet paper, for sketching from nature, and for learners to practice upon, size 24 in. by 19 in.—price, 1s. 9d. per sheet; and also on London boards, (nine sheets thick,) size, 24 in. by 19 in.—price, 3s. 3d. per sheet, forming a very stout board for painting finished pictures; all orders for which and all materials used in this style of painting will be carefully attended to, and orders containing a remittance of one pound, will be sent carriage-free when not exceeding fifty miles; and two pounds to any part of England.

A perfect ground is the very soul of the art, since all the colours used are of a transparent nature, and consequently every blemish in the ground must remain a blemish in the painting. The powders will not adhere properly to a bad board, which renders it impossible to soften them, and the shades would not appear striking; in fact, the young student may throw aside his colours in despair, and, dejected at his want of success, give up all hopes of ever attaining any degree of excellence, when the materials alone are the causes of his failure.

Some boards have already been offered to the public with nothing but paste or glue for the undercoating; dirty in appearance, very liable to crack and peel, altogether of a very imperfect and wretched description, got up entirely for the purpose of underselling those prepared by the inventor of the system himself.

The London boards are well adapted for the portfolio; and if a coat of copal varnish be given to the margin, and suffered to dry, the powders will not adhere to the part covered by the varnish; therefore after the painting is completed, it has the appearance of a drawing already mounted.

The prepared paper may be cut in pieces of any size. These grounds will not be affected by the atmosphere.

METHOD OF PREPARING THE GROUND.

Take a piece of prepared canvass such as is used for oil paintings, selecting that which has the smoothest and most level surface, and the whitest colour. Mix flake white with nut or poppy oil, to such a degree of stiffness as that you may be able to work it with a hog's hair tool tolerably well; if it be made thinner, the board or canvass will be rendered coarse. Let the paint be drove bare and as level as possible, and when the surface is completely covered, take a flat badger's hair brush, using it with a light hand in every direction, until the face of the paint becomes perfectly smooth; after which, take very fine powder of white marble, and putting it in a small sieve, sift it plentifully on the canvass, holding the frame nearly perpendicular, and turning it every way, still sifting more and more powder thereon. Shake or beat off the superfluous dust, and in two or three days when the paint is dry, remove the remaining loose particles of powder with a clothes brush, and it will be ready for use.

A small quantity of sugar of lead should be added to the white paint to facilitate its drying. If a warm tint should be required for the ground, yellow ochre must be mixed with the white, as may be required.

Flake White is usually procured at colour shops, ground and tied up in balls, as also the sugar of lead. The white marble is ground with a muller and slab similar to those used by painters, with pure water, after which it must be dried. The powder should not be quite impalpable. With a marble muller it may be ground without water.

To prepare paper, two or three coats of paint will be necessary, because the paper absorbs so much of the oil, and it should always be painted on both sides to prevent its being affected by the air.

The colours most adapted for Landscapes, Portraits, Animals, Fruit, Flowers, &c., are the following:—

FOR LANDSCAPES.

Burnt Sienna for the Red.

Prussian and Cobalt, for the Blues.

Italian Pink, for the Yellow—this colour though called pink, has a yellow tint.

Cloud Colours are best made by grinding Indian red and Prussian blue together, with spirits of wine, and dried, for if they are simply mixed in the dry state the tint is not so well seen. A quantity should be kept ground for use.

Ivory Black

Naples Yellow, Vermilion, Carmine, or fine Scarlet Lake, are required for the brilliant hues of sunset.

FOR FLOWERS AND FRUIT.

Very bright colours are required such as

Indian Yellow

King's Yellow or Chrome

The reds and blues the same as mentioned above.

FOR PORTRAITS.

Indian Red, Burnt Umber, and Yellow Ochre must be added to the former.

All these colours may be obtained fit for immediate use at two or three shillings per ounce, with the exception of Cobalt, which is about nine shillings.

These are all that are absolutely required; but an adept in the art may introduce any other tint of which he may be fond, for draperies, &c.

It is impossible to produce any thing approaching to effective painting with those colours which are sold generally at the shops of Stationers and Druggists; they are far too coarse and common for this art, and will not properly adhere. It is frequently observed, "Oh! common colours will do for me while learning;" but assuredly, the tyro needs colours of a better quality and finer, than he who by practice has acquired some facility in working them.

To render coarse colours fit for use, they must be first ground exceedingly fine with water or turpentine; the latter should be used for all hard colours, such as Red Lake, Burnt Sienna, or Prussian Blue; after they are well dried, grind them again with spirits of wine.

It will be necessary for every one, who may intend to study the Kingstonian style of painting, to procure three pieces of sponge of the very best quality, each about the size of a hen's egg—some chamois leather; it must be that dressed on both sides, as the common sort is not sufficiently soft, and is totally unfit for use—a desk knife, with an ivory haft, a round point, and a firm blade--an ivory or horn pallette-knife, as those made of steel are liable to rust—a very hard black lead pencil, marked HHH—a tooth brush—a nail brush, or a large hog's hair painter's tool cut to within three quarters of an inch of the stock, which will leave the hairs about the same length as those of a nail brush—three small saucers to contain the powders, while executing a landscape, &c.—one or two port crayons to hold black chalk—a piece of cork extremely soft, fixed in a port crayon and cut to a point, (this is used for softening tree-stems, grass, &c. another piece cut in the shape of a wedge, with a notch in the middle of it, then it will have two points, and will be found of great use in finishing trees with facility, and is better than leather stumps)—two flat camel's hair brushes, (hog's hair will not do) one inch in breadth, one for varnishing, the other for applying water to the painting—a round stick about half an inch in diameter, and two feet in length, to rest the hand on, while at work—camel's hair swan-quill brushes—some tissue paper—a stone on which to sharpen the knife—a white pallette or two—spirits of wine—setting varnish, made by dissolving three quarters of an ounce of pounded gum mastich in half a pint of spirits of wine; before the gum is added to the spirit of wine, it must be mixed with an equal quantity of dry sand, which separates the particles of gum, so that the spirit may act freely on each atom; in two hours it may be used—some very fine oil copal picture varnish; great care must be taken to procure that manufactured solely for paintings, as the varnish usually called copal, sold in country shops, will by no means serve the purpose for which it is required in this art; these varnishes should be kept in very wide necked bottles, about three inches deep, so that the varnishing brush may be conveniently and easily dipped therein, without the trouble and loss of material occasioned by pouring a portion into a cup or saucer. The powders likewise are best kept in similar bottles, having a good cork well fitted. The corks of the varnish bottles being very liable to stick, should be wrapped in a piece of bladder tied into a knot at the top, by which they may be easily drawn out, without soiling the hand with the varnish that generally covers the cork. The colours that are but infrequently used, may be kept in smaller bottles.

All these materials may be kept in a small box, eight inches by twelve, and about four deep. By proceeding thus, every thing will be compact, at hand, and ready for immediate use. I particularly recommend neatness and cleanliness in every respect; attention to which from the commencement, will make the painting appear much neater, and greatly increase a love for the art.

The varnishing brush should be well washed in spirit of turpentine immediately after it has been used, and laid by in its place, ready for the next time.

A desk should also be provided, as it is very injurious to the health to sit for any length of time with the chest or stomach pressing against the edge of a table; a large sheet of paper should be spread under the desk, upon the distant part of which, the loose powders from off the painting may continually be shaken, out of the way of the work.

DIRECTIONS
FOR
PAINTING A LANDSCAPE.

THE general opinion that individuals must learn to draw with the pencil, in the usual manner, before they can practice this art, is founded on error; as the fundamental principles of drawing are to be acquired with equal facility, while the student is engaged at the Kingstonian style of painting, as though he where practicing with the pencil only.

Beginners may find it advantageous to sketch the bare outline of a landscape to be copied, and measure the principal points afterwards, to gain correct ideas of distances; and although practice will afterwards render this unnecessary, the horizon should always be lightly marked, that the blue shades of the sky may be brought down and softened gradually as they approach the line that bounds the vision.

FOR THE SKY.

Put some of the cobalt in a saucer, an take a piece of sponge kept solely for this purpose; dip it boldly into the powder, and with a light, ready, and free hand, work it from end to end, begining at the top, as the blue is always darker, and deeper at the higher part of a painting, and take great care to soften the tint as it nears the horizon. Colour must be taken repeatedly (without wasting it;) but always apply it to the higher part of the sky, that is at the top of the drawing, softening as it descends; after which, with a clean part of the sponge, rub it well all over, but lightly and with care, to produce perfect evenness: it cannot be rubbed too much. If there be water in the landscape, it must be laid in with the same blue as the sky, and should the ocean bound the distance, and a straight line be required to separate between it and the sky, hold a thin rule on the board or canvass, and rub the blue by it. Should the sponges become soiled by accident, they may be easily cleaned with warm soft water and soap; they must then be thoroughly rinsed in pure water, and dried.

FOR CLOUDS.

Take another sponge and another saucer, which also must be kept entirely for this use, and put some cloud colour (in powder) therein—dip the sponge into the powder, and lightly rub in the clouds, always with an easy hand, in any direction, provided they are laid on freely, without the appearance of stiffness; when very minute, pinch the sponge between the fingers to give it a smaller surface. No attention must be given at this stage of the process, to the lights; but simply make the clouds themselves. Than take a piece of crumb bread, the newer the better, about the size of a walnut, and press it in the palm of the left hand with the right thumb, until it becomes of a tough consistence. Mould it to the shape of a little cake, and apply its edge freely to the extremities of the clouds, and to those parts of the sky where light may be required, and the most beautiful effects may be produced.—Should any of the lights appear too sharp, the sponge must again be resorted to. In effects of sunshine, the extreme edge of a cloud is sometimes required to be very well defined; in such cases, take the desk knife before referred to, and scrape the colour clean off; though it must not be forgotten that bread is to be preferred to the knife, as it removes the colour more freely and with greater neatness also. For moonlight, twilight, or any soft light, a piece of chamois leather is even better than bread.

It is a safer plan, first, to rub the cloud colour on thick Bristol board kept for this purpose, taking the colour from it, as in portrait painting, (which may now be referred to,) the quantity can thus be regulated with much greater precision, and it may be rubbed on softer; for it must be kept in mind, that the more the colours are worked with an easy and light hand, not pressing too hard, the finer the work will appear; but careless and hard rubbing makes them adhere so strongly that the bread will not take them off for the lights. In executing the sky and clouds, never enquire what objects are to come before them, whether trees or buildings; but paint both sky and clouds perfect.

FOR DISTANT OBJECTS.

Take the same colour as was used for the clouds; with a piece of chamois leather folded in a convenient form, take up a considerable quantity of the powder, and lay on the distant hills, mountains, &c., producing the lights upon them with bread, in the manner described for the lights on the clouds in the preceding section. With the same leather, proceed to rub in the distant scenery, fields, trees, &c. For distant objects that are very minute, use the pointed cork, but let not the student be over anxious for an exact facsimile, as a bold and free style looks, in every case, far better than a servile imitation.

Advance towards the foreground by degrees, laying on the colour deeper as the objects approach the front of the picture, still using the cloud colour until the middle distance is nearly completed; by the middle distance is meant, that part of a landscape which lies between the objects near the horizon and those that form the prominent foreground. Now take black colour in a saucer, and with chamois leather dipped therein, lay on the general effect of the foreground in light and shadow, that is, make the painting as perfect as possible with these materials.

Some of the objects in the middle distance already painted, must be partially retouched with the black colour, to give them more force, and union with the foreground; because as the distant colour is for distant objects alone, the middle distance should partake of it and the foreground colour together.

A little difficulty may at first be experienced in producing the deep shadows; but by pressing the leather firmly and slowly upon the part, not letting it tremble in the least, observing at the same time to have plenty of colour, it will be soon overcome—in taking up the colour, rub the leather upon the powder, not merely dipping it in the saucer.

With a piece of bread or chamois leather, restore any part that may be soiled, or too deeply shaded in the middle distance or foreground, until the proper effect is brought out, and the picture is ready to receive the high finishing from the knife. The foregoing is the general process for laying in what is termed "the effect" of landscapes; so that if it were varnished in this stage, it would be satisfactory, but without a finish; the method of performing which, will hereafter be described. It is further improved by going over the whole of the foreground and middle distance with a piece of very fine cork, rubbing away the mottled effect of the powders, and giving the shadows thereby, all the closeness which beauty demands.

The high finishing is completed by engraving with a knife all the objects requiring it, in imitation of the touches in oil paintings or fine prints, such as the character of the leaves on trees, grass, weeds, &c. No certain rule can be laid down regarding the manner in which the knife is to be held; a very little practice will make its use familiar, yet it may be observed that it is generally held with the haft nearly close to the board or canvass.

The faint finishing in the deep shadows should first be cut, bringing it also on to the middle tints; repeat the cutting over and over as the high lights are approached, which gives to the whole a superior softness and a full finish.

Sheep are best executed by merely taking them out with a piece of chamois leather, tightly pinched between the fingers to a point. This point must be changed for every single animal. They are then to be completed with the knife, and if any shadowing may be required, use the cork stumps, or engrave them out entirely with the knife, first laying them in as the figures below.

The human figure should be described with black French chalk, as a dark shadow; softening it with a cork, and taking out the lights with the knife; but when it is a prime object in the picture, it must be carefully drawn and shaded as in a portrait, bringing the surrounding colour up by means of a very fine cork stump; or in very nice and small cases, mix a little black with pure water on a pallette, with the pallette knife, and make the shades around the figure by a camel's hair pencil: the water will then evaporate, leaving the powder as on the other parts. The figure must be shaded with the utmost neatness, using for this purpose a small cork stump, and for the features, a very fine pointed camel's hair pencil, a little colour being previously mixed in pure water.

The same method is to be observed with cattle, when large, and high finishing is required.

For tree-stems, use black chalk confined in a port crayon; these stems are to be marked in before the foliage is formed. For the foliage of light airy trees, take a piece of soft French chalk, about a quarter of an inch square; place it on the part, and pressing it on the board or canvass with the finger and thumb, move it in the direction required, and a very neat and satisfactory effect may be obtained, which can be yet further improved by the use of the pointed cork, forming the leaves therewith, more decidedly, and to any character required.

For trees of greater power, dip the folded leather into the colour, and rub it lightly about the saucer until well filled with powder; apply it to the painting, taking great care not to allow any dust to fall on the sky. This operation being repeatedly performed with a tasty hand, the general character of the trees will be obtained exceedingly free and bold. The stems may now be repaired and increased, if required, always making as many and those as large as may seem sufficient to bear the foliage. A cork stump must now be taken without any colour, as there is already a sufficient quantity on the trees, and with it retouch the leaves; in this manner all the various characters of the trees may be easily distinguished, such as the oak, elm, ash, beech, fir, poplar, willow, &c.

Always bear it in mind, that too much haste in using colours will occasion loss of time; experience will teach, that fine colours will not conceal faults in the performance beneath, but make the defect appear greater. The pictures may be left in the unvarnished state, and framed with a glass before them; and by working in different colours, a great variety may be obtained: or simply varnish them in this self coloured state; but before the varnish can be applied, it will be necessary to fix the powders in the same manner as for colouring, to which the student can refer.

Sunbeams are effected with chamois leather, by merely taking off the required light; if very clear, by bread.

If a landscape be performed in black alone, with neither blue in the sky nor grey in the distance, of one self colour like a print; it is of importance to know, that the black cannot be spread light enongh for the sky and clouds if the sponge be dipped directly into the saucer. It is necessary therefore, to make a pallette by rubbing with chamois leather some of the powder on a piece of sharp toothed paper, spreading it widely and rubbing it in well. With a clean sponge take colour from this paper pallette, and execute the sky. The same plan is adopted in portrait painting, where it is of the utmost consequence. (See portrait painting.)

To fix the loose powders of a picture for colouring, take the tooth brush and nail brush, having a paper shade on to secure the hand from the varnish; this is nothing more than a piece of card board, about four inches square, having an aperture cut to receive the handle of the brush; hold the nail brush vertically about two inches above the painting, which is to be laid flat on the table. Then taking a small quantity of setting varnish in the tooth brush, apply it to the nail brush, briskly rubbing it from the bottom upwards, to spurt the liquid on; if rubbed the other way, namely, from the top downwards, the varnish instead of falling as dew on the picture, will sprinkle the face of the operator. Every part of the surface must be moistened, and the deep shadows more abundantly than the light ones. Do not take too much at once, or the varnish will drop upon the face of the picture; if this happens, immediately sprinkle plenty more about such drop, when it will spread and disappear, or if not, little harm is done. The painting must remain in a horisontal position while drying, which will be in about two or three minutes. When dry, try whether the dark shades are fast; should they soil the hand on touching them, which is very seldom the case, sprinkle on more until they are quite firm. Be very careful when using this varnish that no draft of cold air pass over the picture, as it would chill the varnish by separating the spirit from the gum, and give a frosted appearance to the painting; if this should occur, however, spirits of turpentine sprinkled from the same brushes, and put on in the same manner, will remove it, or the copal in the final varnishing, will infallibly take it away without using the spirits of turpentine.

DIRECTIONS FOR COLOURING.

Take a white pallette and mix Prussian blue and Italian pink together, till of a grass-green tint, with pure water, to the consistence of cream. Then with a flat camel's hair brush go over the landscape with pure water; after which, apply the green with a swan's quill camel's hair brush, as occasion may require; I mean upon all trees, fields, and other green objects, using it also as all other colours, in a lesser quantity, but not thinner, as the distance is approached, effecting with one colour every possible variety of green, presenting the appearance of a picture in green and grey; it should perfectly satisfy the mind as though no other colours were to follow.

Let the water evaporate perfectly, or it will chill the setting varnish, which must now again be applied. When dry, again administer water as before, and tint with burnt sienna the trees and grass that may require it, to bring them to an autumnal hue. No certain rule can be laid down as to the quantity, a little will generally suffice.

The red and brown objects, such as buildings, &c., are now to be attended to, remembering, that red laid upon the preparation, will produce both brown and red, according to the quantity applied. The pure tints on the pallette should never be sullied; for as brown is composed of black and red, a great variety of browns may be obtained by putting more or less of the red on the painting.

Pictures painted in green and red only, have a pretty effect, which is improved however by retouching some of the greens with yellow, especially those parts whose lights appear poor. Some prefer an equal mixture of red and yellow upon the greens, using neither the red or yellow separately, and keeping the sienna entirely for the browns and reds; this is the most pleasing and easy way of the two; and should any of the greens require a colder hue, give them a tint of Prussian blue: in the application of all these, remember that variety is the soul of beauty.

The figures should be touched in strongly and neatly, generally with Prussian blue or burnt sienna; in applying these or any other colours, let each wash be laid on as level as possible over each object requiring it, light and shadow alike; all the work which marks the finishing being underneath, and colour being merely to give the desired hue.

The setting varnish need not be used any more, as the spirits of wine will fix the tints, however frequently laid on. No other method of painting will allow such a frequent repetition of colours; any number may be applied, without the possibility of mixing, and thereby dirtying each other, or destroying their durability; a desideratum long sought for in the art of colouring. There is no necessity for fixing the last colours laid upon the picture.

It is always safer to let the picture remain one day after it is completed, before the application of copal varnish, as the fixing varnish that binds the colours will then be dry.

In varnishing a picture, take a flat camel's hair brush, and dipping it into the fine copal, spread it entirely over the surface, as lightly and thinly as possible; the painting during the whole of the time lying flat on the table, between the operator and the light, that his eye may see how the varnish is laid; this horizontal position will likewise prevent any running of the varnish, which would spoil the picture.

Do not repeat the action of the brush over any part previously varnished, for fear of disturbing the colours; any hairs which may appear upon the work may be taken off with a needle: allow the painting to remain undisturbed upon the table for five minutes, that no risk may be incurred from the running of the varnish.

After it is well dry, spread on another coat as smoothly as possible, which will generally bring a good face, and be sufficient.

Note— the varnish between each application, must be allowed to become so hard, that it will not adhere at all to the finger when touched. It is entirely for want of observing this, and laying on the varnish too plentifully, so many oil paintings have cracked, after having been done a year or two. I generally apply the copal once only, and then lay on two coats of mastich; the copal binds the colours perfectly, and the mastich can at any time, when the picture is dirty, be taken off with spirits of turpentine, and the painting will be clean; when it may again be varnished: mastich varnish may indeed be used alone, but the picture will not be so hard or durable, and it requires more care in the application; by reason of its thinness, it is very liable to disturb the colours. If any part of the picture, after the first coat of varnish should appear defective in power or colour, it can be re-touched by applying tints mixed in pure water; the surface being previously moistened with a brush as before; afterwards, again reset and varnish the picture.

Hitherto, only daylight scenes have been described; but in painting sunsets, let the proper tints in the heavens be rubbed in at first, when the sky and distance are laid on; or the warm tints may be washed on at the same time and in the same manner as the other colours; which is perhaps the easiest way.

Every object in the foreground of a painting must be tinged on its lights, with the hue of the sky, with various degrees of warmth; as also the distant parts of the picture; and in this way, every particular effect of Spring, Summer, Autumn, and Winter, with its hoar frost and snow may be produced, with the very same ground and pallette of colours; as well as moonlight, mid-day, morning, evening, &c.

MORNING.

The colouring of the morning differs from that of the evening, principally in this particular;

the dew yet lying on the fields, gives a blueish and chilly effect throughout. It is easier to distinguish it from evening when it is represented before the sun is risen above the horison. The cold white of the sky will then appear, which beautifully harmonizes with the sensations of the mind, when awaiting the return of this soul of vitality.

EVENING.

The fiery sun has been upon the landscape the whole day; and every thing is dry, languishing, and parched; the sky full of warmth, rejoicingly reflects its glory over the face of nature. The whole picture partakes of its fires. Even supposing the sun were below the horizon, the colouring should be more vivid and radiant than for a morning landscape, when it has not yet arisen. The lights and shadows should in both cases be very connected and soft.

NOON.

The lights are broad, clear, and extensive; the shadows decisive, and objects seen upon the plain, well defined and dark, as showing against a superior light; the representation of mid-day effects are seldom very successful, it is better to choose a less vivid light, when it is full of warmth and less glittering.

MOONLIGHT.

The moon is a very faint sun as it respects painting, and consequently a faintly lighted picture is the true representation. She is queen of the soft grey shades and silvery lights; we indeed frequently see pure white lights and brilliant effects, called moonlight; but such are strong day scenes, with a moon in the sky.

SNOW.

Select a pure white ground, laying on the general character of the landscape, as for any other effect, with ivory black: tint those parts where the snow does not appear; and engrave the general effect of the snow; fix these tints and take a little flake white moistened in pure water, and finish the effect of snow upon the picture. This adds greatly to the fidelity and truth of the resemblance to nature: the flake white is best mixed stiff, in fair water, and dabbed on with a piece of chamois leather; set the picture again, because white will not bear varnishing without it.

FIRE.

Fire is white in its heart; yellow and red radiating from it. The colour of smoke is made simply by these colours mixing with the black used for the shadows surrounding it. The general effect is very similar to that of the setting sun, with this exception, the white must be more intense, and the surrounding shades deeper. By attending to these simple directions, the lurid glare and awful darkness, that always accompany this destructive element, may be forcibly shown. The most brilliant reds and yellows will be required for such scenes.

MARINE PAINTING.

Water is always affected by the colour of the sky, and also in consequence of its transparency, by the colour of the ground beneath, as in shallows of the sea. It is when pure, colourless; but the ocean when agitated by storms, assumes a green and purple hue. It is to be painted completely with the ivory black, in the same manner as a landscape; the lights are taken out with chamois leather or bread, and finished with the knife if required; and the colours may then be applied; yellow over the black, giving the true sea-green; some red lake may be required, mixed with Prussian blue; the spray of the sea may be heightened with white in the same manner as snow.

Cut away all the hairs of a large camel's hair pencil, except about twenty, to execute the fine ropes in shipping, using with it a little black colour in pure water; or some ivory black in the water colour cake, will answer the same purpose. The hulls, masts, and sails, may be performed with black chalk, and softened with the cork.

I have said nothing respecting the method of painting without the use of water; that being the original method; but should any one feel disposed to try this way, merely apply the same colours in powder, with a piece of chamois leather, using the small cork stump for small objects; a very little practice will enable the student to form his own opinion of the degrees of power of the tints; by setting with the spirits of wine only, after the black is set with the setting varnish, the tints may be repeated as often as desirable.

For the benefit of the learner, I now add an epitome of the whole process of colouring a landscape, with which he will do well to impress his memory.

FIRST PROCESS.

Lay in the blue of the sky and the water with cobalt, using a sponge.

2nd.—Lay in the clouds with the cloud colour using a sponge, and with chamois leather lay in the distant mountains, and the whole of the distant scenery, as far as the middle distance; be careful not to damp the face of the picture in blowing off the powders, or a black spot will appear, (a knife will efface it.)

3rd. — Effect the light in the sky and the distant mountains with bread; soften any harsh part of the light with a sponge, and sharpen the light where the parts require it in sunshine effects with the knife.

4th. — Lay in the foreground with ivory black, the tree stems and the trees with black chalk, and carry the ivory black a little upon the middle distance; make the light and shade perfect with bread or chamois leather, till the general effect is satisfactory; rub all the foreground and the middle distance with a piece of fine cork, and complete the character of the trees with the notched cork; perfect the tree-stems with French chalk, and rubt hem also.

5th. — Engrave the whole of the foreground and distance.

6th. — Fix the powders, and feel if the colours are fast.

7th. — Damp the face of the picture and apply the green, composed of Italian pink and Prussian blue, mixed to about a grass-green tint.

8th. — Fix the green.

9th. — Apply the red of burnt sienna and follow with the yellow.

10th. — Heighten the lights requiring it, with a knife, very gently taking off a small portion of the tints only; this gives a sparkling lightness when moderately done.

11th.— Carefully varnish the picture with copal, laying it between the eye and the light; let it continue flat for five minutes: loose hairs taken off with a needle.

12th. — Re-tint the picture where necessary, as before, but not before the first varnishing is perfectly dry.

13th. — Fix these tints.

14th. — Re-varnish the picture.

DIRECTIONS

FOR

PORTRAIT PAINTING.

PORTRAITS, flowers, animals, and fruit, are painted on the principle of applying the colours before the shadows.

In painting from life, prefer a northern light, or indeed any light without the sun; let it also come from the upper part of the window: the focus or direction of the light should be on the forehead, generally extending from thence over the face. A focus of light in portrait painting is equally as indispensable as a point of sight in a landscape; and let the face have a shadow agreeable to some well shadowed print or painting, until able to judge of a happy light upon the face; for it requires judgment to know when a face receives a proper light.

A correct outline after nature should at first be drawn with black lead on a sheet of white paper, which will prevent the board or canvass being injured, by erasing false strokes, &c.; when satisfactorily performed, trace it upon the prepared board, (see art of tracing.) Take a piece of chamois leather, and from a flesh pallette made of Indian red, lay in the complexion as near to the life as possible. To distinguish this more clearly by contrast, rub in a part of the background: or the hair, with tints of burnt umber, and ivory black, yellow ochre being added for the yellow hair of children; but do not bring either of them close to the flesh, because in that case, it would be impossible to work the flesh tints in without soiling them, by touching their extremities with such colours; leave therefore half an inch bare, surrounding the flesh. Then spread the flesh colour very neatly over the whole face, the eyes alone excepted; in the different degrees of strength, which the complexion to be imitated may show. Lay in all the local colour of the face using carmine for the cheeks and lips, which are to be rendered more of a true red, by the addition of a little vermillion.

For male complexions, scarlet lake with a small portion of yellow ochre to diminish its pinkness, may be used. A purple tint for the lips and cheeks, gives the complexion of a frosty day. By local colour is meant the true tint or hue of an object; supposing it to be true scarlet, "lay in the local colour," would be equivalent to saying, "lay in the scarlet."

Blue or purple tints are generally used about the temple and the socket of the eyes, and blue for the colour of the eye-balls themselves; the grey beard is imitated with black, or any other tint which may appear. The local colours being all on, proceed to shadow the face in black only, applied with chamois leather, completing the portrait and its reflections with this shade; should the ivory black work with a broken spotted effect, it is a sign the powder is damp; dry it. The method of folding the leather is the same both in heads and landscapes; take a piece four inches square, fold it in half, and the other way also, it will now be of four thicknesses, and two inches square; double it from corner to corner, and paint with its longest edge, placing the upper part in the fingers.

I make a very useful stump for executing most of the smaller shadows of the face, the large ones are all done with the leather above; take a small pencil stick and bind a piece of chamois leather to a point upon its end, it will be nearly the same size and shape as the cork stump.

Take off the superior lights on the forehead, cheeks, &c., with leather or bread, and the sharp lights with the knife. (See Drapery.) After which lay in the local colour of the hair, the background and all the remaining parts of the picture. Shadow them with the black, and take off the superior lights; the whole of the shadows should be rubbed over with fine cork, to give them a perfect evenness of tint.

The performance will now be complete, save some after touches which are always required; it is the better practice to finish the picture as nearly as possible at the first sitting.

Let it be carefully put aside until the following day, when it must be examined thoroughly, that all parts may be correct before it is set; that being accomplished, take yellow ochre and a little lake, and retouch the reflections, making them as warm as may be desirable; the dark shadows under the nostrils and eye-brows,

&c., must be also retouched with a flesh colour of Indian red used deep, which gives to the gradations of the face, a pearly hue, and is the life to the work. Again examine the face minutely, and if additional colours are still required, first set the tints already applied, then go over the whole surface with pure water, by means of a flat brush, and add the tints required, in fair water. If the setting varnish be allowed to dry for one day, the face may be retouched with the powders alone. The varnishing is in every respect similar to landscapes.

In fixing the colours of the face, a landscape, or any subject, once using the fixing varnish will be sufficient; afterwards spirits of wine alone is requisite; as that by partially dissolving the setting gum will hold the other tints firmly, and a vast variety of applications may be made with powder, before the tooth of the board or canvass is filled with the material.

Blue tints are frequently seen in the gradations of the flesh; and when the shadows are made with brown instead of black, they are indispensable. This is the true reason why blue tints are seen in the rounding of the flesh, in the works of some good painters; it gives the appearance of blood beneath the skin. Many use this tint without knowing why, and daub in an immense variety of foolish colours, that only spoil the flesh. The finest paintings in the world need no more than the colours mentioned above, for this simple reason, there are no more in nature.

Paintings are spoiled much more frequently by too many colours, than from a deficiency of tints. It is the method of using them, their connection, the feeling of the mind that directs their application, this, and this alone makes the picture; the finest writers use not the greater number of words; gaudy garments make not their wearer beautiful; neither can fine colours a painting.

The hair in animals may be very easily and naturally produced by the leather, bread, and knife. For those which have a glossy skin, see article on silk.

The foregoing observations on portrait painting, entirely include the art of painting flowers, fruit, animals, &c. I may observe that in the art of applying the colours before the shadows, opaque colours are preferable, as the tint is seen better than in transparent ones.

DRAPERY.

Drapery of every kind is effected in the following manner :—Supposing the silk, linen, &c. to be of a sky blue tint; lay that colour flat and even over the whole part, both light and shadow; just as if the silk dress itself were laid there perfectly smooth and level. Shade it properly, and take off the gloss of light on the superior lights, agreeable to its brightness, attending to the reflections in the shadows, and true painting is produced.

The reflected lights being stronger in silk than in linen, a difference must also be observed in the shades. This is the only true way of painting draperies, whether silk, velvet, cloth, linen, or any other substance in use.

Reflected light is always of the same colour as the light itself, unless coming from some highly coloured object, when it carries with it, the tint of the object from whence it proceeds. All reflections therefore, produced by light only, will need to be observed and left; and all reflected lights from coloured objects, must be touched with the reflected colour also.

To produce transparent drapery by this method, a veil for instance, proceed as in water colouring; that is, leave the part so much the lighter, or paint the picture complete, as if there were no veil to to be added; simply taking it off by the bread, leather, or knife. It may as in oil painting, be painted after the picture is set, with thin white, but the former method is the safest and best.

The glossy lights in the human hair, and also shining metals, the skins of animals, and all polished surfaces, reflect the blue of the sky in their lights, when seen in the open air, precisely in the same manner as the smooth surface of water.

Method of procuring the outlines of objects by mechanical means, and other useful observations.

To procure the exact outline of any picture;

make some transparent paper in the following manner; take a sheet of the finest tissue paper, and varnish it on each side with a thin mixture of balsam of Canady and spirits of turpentine. The paper must be varnished on some material that will not absorb the varnish, such as an iron tray. It must then be laid in the open air for two or three hours, when it will be dry and fit for use; that sold at the shops is not sufficiently transparent.

Lay a sheet of this paper upon the picture to be copied, and all the lines will be seen distinctly through it. Put two or three weights to keep it from moving. Then with a camel's hair brush, all the hairs with the exception of about twenty, being cut away—dipped in writing ink, or black or red water colour rubbed from the cake—trace the outlines on the transparent paper, as they are seen. (A black lead pencil will not mark.) Then lay the transparent paper on a sheet of tissue paper, having one side rubbed well with Indian red, (flake white is sometimes very useful for a white outline,) a piece of sponge or chamois leather may be used for this purpose; but take care to rub the colour well in, and well off, or a risk is incurred of staining the board or canvass, on which it must now be laid with the coloured side downwards.

This being done, go over all the outlines on the transparent paper, with a needle or pin, held so as not to tear the tissue-paper; take away the two sheets of paper, and on the canvass or board will be a beautiful outline of the picture to be copied. With the same camel's hair pencil, and water colour Indian red cake, go over the outline very faintly in the lights, and strongly in the darker parts. A firm line is thus obtained which will not rub out in consequence of the gum in the paint; and therefore, in a portrait, be exceedingly careful how it is made.

Outlines from prints may be obtained by merely holding the print against a square of glass in the window, and putting a sheet of paper before the print; trace the lines thereon with a fine pencil and proceed as before.

TO ENLARGE OR CONTRACT A PAINTING.

Divide the original picture into any number of squares by means of compasses, drawing the lines very faintly with a pencil; divide the to surpass those who sprang forward so brilliantly in the commencement, indeed, great powers are always slow.

In copying a landscape however, do not study a servile imitation, but consider the painting before you as a scene from nature, and imitate it accordingly. It is a free style that gives a natural effect more than any other thing. In a likeness or figure, where fidelity is the chief object, a most rigid and scrupulous attention must be paid to the original; which is the greatest punishment in the world to an original mind.

GROUNDS FOR POWDER PAINTING.

To oil and water colour painters, these boards are very serviceable, as the granulous surface prevents the colours extending, in the process of applying and softening the tints, and the work is performed with greater dispatch and fidelity; to those who make use of transparent shadowing they are especially convenient. To architects also, these boards are invaluable, as with a rule and fine chisels, all the lines can be taken out most clearly and effectually.

In water colour painting, they will be I think, of great service, since they retain a moist surface longer than any other ground known. Proceed thus:—take a large camel's hair brush, and with rain water, wet the face of the board well and evenly. Let the colours be made ready previously; then with large and proper brushes, lay in the sky and clouds, without at all attending to the lights, in the same manner as in painting with powders; execute the distance in a similar way, and proceed immediately to take out the lights in the sky, and the distant hills, with chamois leather, while it is wet. If left to dry, wet the leather and rub and press the colours out, finishing with the knife. With a flat camel's hair brush, wet the distance and foreground again, and lay in the whole picture. Should the colours dry too quickly, they will bear wetting over again with the flat brush, as often as may be necessary: thus, all the tinting can be done in a damp state.

The lights may be taken out with Indian rubber, it being first wetted, with chamois leather folded to a point, or with bread; using the knife in the whole process, and likewise in finishing. Thus water colour painting will be rendered far easier than it ever has been before, and all the lights may be taken out most effectively with the great advantage of having a firm ground beneath. It may be varnished without setting; there should be but little gum in the colours used.

This is mentioned merely for the sake of those who are accustomed to water colour drawing, and who desire not to leave it. They may still work in their own way, and yet find these boards the greatest improvement in the art imaginable. With very little practice, and a few tints of oil colour, lightly touched on about the lights, no oil colour can surpass them, the effect is so illusive.

In Fresco painting, and also in every and any other style where colours are used, these grounds are of the most essential service.

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* Since the first sheets were put to press, I have determined to prepare a drawing paper for sketching from nature, and executing small drawings, size 26 inches by 21 inches, price 9d. per sheet. I have given the method of preparing grounds for those who may prefer making them, and I have long since invented a machine

for expediting the work, and in giving it a face which cannot be equalled when done by the hand: this advantage will be afforded to the public in the prepared grounds offered for sale.

AUTHOR'S CORRECTIONS.

Page XV	—line 12.	For—its sphere, *read* their sphere
6	—— 4	After together, *read* to a blueish grey.
8	—— 13	*Read*, or hog's hair tool cut three quarters of an inch off the extremity, it is altogether inferior to a nail brush.
10	—— 20	the brush being washed in turpentine may be kept in that spirit—dry it before use, or the turpentine will cause the copal to separate—it must by no means be kept in water for the same reason.
21	—— 15	*Read*, after the word, light—by the edge of a thin rule—
23	—— 13	*Read*, after the word turpentine—or spirit of wine.
42	—— 12	After brightness, *read* — carefully observing to preserve the local colour of the drapery, &c. between the lights and shadows.

⁂ Under the head of the Article for colouring, it is necessary to observe, that the colours after being applied in water will return to the powdered state again when dry, but the effect of the colours is completely restored by the application of the varnish.